BOWDOIN COLLECTION

OF

PAINTINGS.

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CATALOGUE

OF THE

BOWDOIN COLLECTION

OF

PAINTINGS,

BOWDOIN COLLEGE.

BRUNSWICK:

JOSEPH GRIFFIN.

1870.

NOTE.

All of the following Catalogue in larger type, is copied from a manuscript Catalogue in use in the Gallery up to the present time. That in the smaller is my own addition.

J. B. S.

Bowd. Coll., Sept. 17, 1870.

The Hon. James Bowdoin, son of Gov. Bowdoin of Massachusetts, closing his services as Minister of the United States at the Court of Madrid in Dec., 1805, removed to Paris and resided there for three years. During this time he made a collection of paintings, ninety-one in number, which he brought to the United States in 1809. At his death in 1811, they were left by his will to Bowdoin College, Brunswick, Me., which had been named for his father, and of which he had been the benefactor. For many years the College had no room in which they could be properly exhibited, and even now the wing of the beautiful building, the chapel, in which they are hung, is poorly lighted, and otherwise ill-adapted for their exhibition. Many of them also were very dingy, and in need of restoration; so much so, that it was difficult to tell what they were, and whether they were really worth the labor and expense. At the suggestion of Hon. R. C. Winthrop and others, in 1850, a part were put into the hands of D. Chase, and a part into the hands of G. Howarth of Boston, for restoration; and when replaced, the College first became aware of the value of the collection it possessed.

Unfortunately no proper Catalogue came with the pictures; whether because Mr. Bowdoin never had one made, or because it was lost, is not known. But in the Catalogue which did come, it is claimed that most of the pictures are genuine works of masters. And when it is remembered that the period in Europe at that time was one of great disturbance, when kings were fleeing from their capitals, and nobles were following in their train, it is at once seen to be a probable thing that genuine pictures could be obtained. There are many pictures in European galleries, which from this cause, have a strange history of wanderings and changes to tell, e. g., "Leda and the Swan," in the gallery at Berlin.

Mr. Chase restored all excepting numbers 4, 51, 58, 61, 2, 39, 45, 90, 91, 47, 52, 53. Most of these were restored by Mr. Howarth.

BOWDOIN COLLECTION

OF PAINTINGS.

No. 1. Fish Piece. Spanish.

No. 2. Equipment of Cupid. Titian.

Duplicate or Copy.

This picture came from the Grand Duke's Palace at Florence.

The original is 'The Three Graces' (Murray) or Cupid Equipped by Venus (Baedeker) in the Borghese Palace, Rome, by Titian.

No. 3. The Continence of Scipio.

Gilbert Stuart thought it an original or a first-rate copy from Nicholas Poussin. The Continence of Scipio is a famous incident in Roman History. Scipio Africanus refused to see a beautiful Numidian princess who had fallen into his hands at the taking of New Carthage, and not only restored her inviolate to her parents, but even added presents for her betrothed.

The exact companion of this picture, in subject, treatment and size, is

The Death of Germanicus in the Barberini Palace, Rome, by Nicholas Poussin. Mr. Stuart, whose opinion is given above, became acquainted with the Bowdoin Collection through visits to copy his Jefferson and Madison.

No. 4. Danaë and the Golden Shower. Removed from the Collection.

Supposed to be by Winkelman. It was Companion to No. 58. Sold by order of the Boards.

No. 5. A Painter's Studio.

No. 6. A Sculptor's Studio.

No. 7. Still Life. Birds.

No. 8. Still Life. Birds.

No. 9. Subject unknown.

Painted by Vambrome.

No. 10. Sacking of a Town. Flemish School.

The words Flamand Anagrame P. S. are written on the back.

No. 11. Italian Scene.

By Vambrome.

No. 12. Surgeon and Patient. Scene from low life. Flemish School.

There is a picture in the Borghese Palace, Rome, 'A Chirurgical Operation,' by Brouwer, which is strikingly like this in color and style. Brouwer was born at Haarlem, 1608; died at Antwerp, 1641. Pictures mostly from low life. 'A Village Barber dressing the wounded foot of a peasant,' is by him in the gallery at Munich.

No. 13. Cupid Sleeping.

By a Pupil of Guido.

No. 14. Landscape.

No. 15. Landscape.

(Tempestata) 'Berghem fait in Italie,' on the back.

Nicolas Berghem was born at Haarlem, 1624; died at Amsterdam, 1683. Waagen calls him the most celebrated of a group of painters 'who either had visited Italy, or conceived a preference for its scenery, and took delight in representing cattle and shepherds in combination with Italian buildings and ruins.' (German, Flemish and Dutch Schools, Vol. 2, 412, 414.)

No. 16. Landscape.

No. 17. Infant John the Baptist. Stella.

No. 18. Dairy Woman of Holland.

In the style of Ostade.

Adrian Van Ostade, born at Lubeck, 1610, died at Amsterdam, 1685, was of the same group of painters with Brouwer. cf. No. 12.

No. 19. Funeral Obsequies.

Painter Unknown.

Scene in the interior of a church. In the background is the altar, while in the foreground is apparently an Irish Wake. The effect of the light at the different ends of the room is fine, and the picture is one of the gems of the collection.

'Funeral Obsequies' doubtful, and 'Irish Wake' certainly not. The picture seems of the School of the Van Steenwycks, (Hendrik, father and son, father 1550—1604.) Van Steenwyck, the father, 'painted chiefly the interiors of Gothic Churches, on a small

scale. * * He was the first to represent the effect of the light of torches and tapers on architectural forms.' Waagen.

There is a picture strikingly resembling this in the Berlin Gallery by Steenwyck the younger, entitled 'Ein Gefängniss, worin zwei Gefesselte und zwei Krieger.'

This picture might properly be entitled 'A Gothic Interior, by candle-light, School of the Van Steenwycks.'

No. 20. Landscape with Dancing Peasants.

No. 21. Poultry.

By Hondeköter.

Melchior Hondeköter, Utrecht 1636—1695, chose the feathered tribe for his subjects, especially poultry—peacocks, turkeys, and pigeons—which he usually represents alive, and surrounded with landscape. Waagen.

No. 22. The Seven Ages of Man.

By Hogarth.

No. 23. An Old Tower.

By Hogarth.

No. 24. Ruins.

By Hogarth.

No. 25. Women at the Sepulchre. On Copper.

N. B. *This piece must not be touched.*

This finely executed picture, now nearly ruined by peeling from the copper, bears the name of Simon Vouèt on the back. Simon Vouèt, a Frenchman, 1582—1641, was a pupil and follower of Caravaggio.

No. 26. Landscape.

'Patelie' on the back.

No. 27. Nymphs Bathing.

'Toullain' on the back. By the same hand evidently as No. 29.

No. 28. Torre dei Schiave. Campagna di Roma.

No. 29. Landscape.

Companion evidently of No. 27.

No. 30. James Madison.

By Gilbert C. Stuart.

No. 31. Thomas Jefferson.

By Gilbert C. Stuart.

After the production of these portraits, Mr. Stuart never again painted from the originals, but copied these, and visited this collection once at least for this purpose.

No. 32. Artillery.

This is marked in pencil on the back, 'P. Wouvermanns.' It is a picture of his style and subject.

Philip Wouvermanns was born at Haarlem, 1620; died 1668. Landscapes containing figures of horses were his especial fancy. Though but forty-eight when he died, he left nearly 800 pictures painted by his own hand. He had a brother Peter, 1625—1683, who 'often approached so near his brother that his pictures are attributed to him.' Waagen.

No. 33. The Governor of Gibralter.

An Original by Vandyke.

One of the best and most valuable pictures in the gallery.

In the Tribuna of the Uffizi Gallery, Florence, is a picture by Van Dyck, which has been recognized as the original or duplicate of this picture. It is entitled 'Jean de Montfort.' The Florence picture is a two-thirds length portrait, and shows at least one of the hands.

It seemed otherwise to differ from this only in the countenance perhaps being a little less stern.

No. 34. Portrait of an Indian Priest.

No. 35. Salome, the daughter of Herodias, with the head of John the Baptist on a Charger.

Copy from Guido.

No. 36. The Saviour.

Traditional portrait handed down from the Catacombs.

No. 37. Mirabeau.

Said to be an accurate portrait.

'Monsieur Mirabeau' in print on the back. Favorite of Mr. Bowdoin's.

No. 38. Offerings of the wise men to the Infant Jesus.

Thought by Stuart to be a copy from Rubens.

No. 39. Descent from the Cross.

No. 40. John the Baptist in the Wilderness visited by the Multitudes.

No. 41. Portrait.

Supposed to be an ancestor of the Bowdoin Family. Inscription, NB Ætatis 5 Va 12 Anno 1647.

No. 42. Still Life.

No. 43. Still Life.

No. 44. The Holy Family.

Original or Copy from Raphael.

See Kügler's Handbook of Painting, Italian Schools, where there is an engraving of this picture.

The engraving referred to in Kügler, is that of a small Mary and Elizabeth and children in the Louvre, Paris. This picture is perhaps an enlarged copy of that. It is a copy or duplicate in the figures, but differs in size and background, this having a landscape after Raphael's earlier manner. It is known as 'La Vierge au Berceau.'

No. 45. The Translation of Elijah.

No. 46. St. Simeon with the child Jesus in his arms at the Temple.

Thought by Stuart to be an original by Rubens. See Reynolds's Works, Vol. 2.

The passage in Sir Joshua Reynolds referred to, describes the St. Simeon in a chapel in the Cathedral at Antwerp. A lady familiar with this picture, who visited Antwerp in 1867, says she recognized the picture in the Cathedral at once as the original of this, or a part of which this is the duplicate. The Antwerp picture has several figures besides St. Simeon and the child.

Rubens lived 1577 to 1640. Was chief of the Flemish School.

No. 47. Venus and Adonis.

Not now in the collection. It was a small picture, and was given to Howarth, by vote of the Boards, in part payment for restoring the pictures in 1850.

No. 48. Portrait. Unknown.

No. 49. Portrait. Unknown.

No. 50. Scene in the Inquisition.

A picture from the Flemish School. 1644.

No. 51. Venus and Adonis.

Copy from Titian. See Sallis National Gallery.

That it is a copy from Titian, is correct. The original is in the National Gallery, London, or is the duplicate of the same in the Madrid Gallery. Kügler mentions three original repetitions of this picture.

No. 52. Lot and his Daughters.

Removed.

Went to Howarth, as in case of No. 47.

No. 53. Cleopatra.

Copy from an Italian Painter.

No. 54. Fishes. String of Perch.

No. 55. Portrait.

A Head. Apparently a study.

No. 56. Peter delivered from Prison by an Angel.

Little is known of this fine picture.

A truly fine picture. Honthorst, a Dutch Painter, 1592—1662, has a 'Deliveranee of Peter from Prison,' in the Berlin Gallery. In coloring it very much resembles this, but in conception and treatment is not to be compared.

No. 57. Diana and Endymion.

Very doubtful.

No. 58. Venus receiving Presents from Ceres, contained in a Cornucopia borne by Satyrs.

Judged by many to be by Rubens, as the Venus is recognized as a favorite portrait with him. The three females also resemble his three wives. By others supposed to be a copy of Titian, though the style is undoubtedly that of Rubens.

It is a Rubens without question, and must be an original or fine copy,

No. 59. Fox Devouring a Pheasant.

Painter unknown.

No. 60. Combat of Hyena and Dogs.

Painter unknown.

No. 61. Diana and Nymphs Bathing.

Removed.

Went to Howarth, as in case of Nos. 47 and 52.

No. 62. Offerings of the Wise Men to Jesus.

By Dominico Franco.

No. 63. Ahasuerus and Esther.

By Dominico Franco.

No. 64. Dutch Sea Piece.

Wlieger.

'Wlieger, Peintre Hollandais' is written on the frame.

Simon de Wlieger flourished about the years 1635—1650. He 'especially devoted himself to sea-pieces, the majority of which include the coast. His pictures excel in keeping and aërial perspective, and his execution has the utmost freedom and softness.' Waagen.

No. 65. Achilles at the Court of Lycomedes discovers himself by choosing a sword from among the trinkets brought by Ulysses in the guise of a peddler.

Supposed to be by Teniers. Attributed by Stuart to Rubens.

On the back is written, Pattides — Teniers — de Ruvens — Voyez — Tom. 2, p. 1.

David Teniers, the younger, 1610—1694. Flemish School, friend of Rubens, and partook strongly of his influence. Famous as a genre-painter. Had many imitators, however, some of whom did not hesitate to forge his name to their pictures.

No. 66. Landscape.

By Brunberg.

Breenberg? Bartholomaeus Breenberg, born about 1620, died after 1663, was 'especially distinguished by his small landscapes, which are either views of Roman ruins, or scenes in which these at all events form a prominent feature.' Waagen, 2; p. 450.

No. 67. Sea Fight. Turkish Ships.

By Mauglab.

No. 68. Laroix. Morning. A light fog rising from the water spreading over the headlands, giving a beautiful tint to the background.

No. 69. Peasants and Cattle.

Painter unknown.

No. 70. Cattle Piece. Copied from Paul Potter.

By Michael Carrè.

(The remainder are family portraits of the Bowdoin Family, presented by Mrs. Sarah Bowdoin Dearborn. Mrs. Dearborn was the widow of Hon. James Bowdoin.)

Nos. 82—82. Full length portraits of Gov. Bowdoin and Lady—1748.

R. Fike, Painter.

No. 83. Gov. Bowdoin in his youth.

Nos. 84—84. Hon. William Bowdoin and Lady.

Brother of the Governor.

No. 85. Small cabinet picture of Gov. Bowdoin.

At present with the family.

No. 86. Late Hon. James Bowdoin, the son of the Governor and the benefactor of the College, as a young man.

No. 87. Hon. James Bowdoin and his sister, Lady Temple, as children.

Lady Temple was the daughter of Gov. Bowdoin, and wife of Sir John Temple. See Winthrop's first Address.

No. 88. Pierre Bowdoin, the grandfather of Gov. Bowdoin, the French Huguenot ancestor and founder of the family in this country.

The Bowdoins were from Rochelle, in France. They trace their family to Baldwin, Count of Flanders.

The family originally settled in Portland, Maine.

No. 89. Supposed to be an ancestor of the Bowdoin family.

No. 90. Old Portrait.

No. 91. Old Portrait.

Supposed to be one of the Bowdoins.

The Bowdoin collection closes here.

No. 92. Storm at Sea.

Presented by Wm. B. Walker.

No. 93. Landscape.

Presented by Wm. B. Walker.

No. 94. Chinese Portrait.

No. 95. Dr. Stillman.

No. 96. Judge David Sewall.

No. 97. President Harrison.

Presented by A. Owen, of Cincinnati.

Col. Geo. W. Boyd's collection. Presented in 1852:

No. 98. Italian Landscape.

No. 99. Italian Ruins.

No. 100. Messina. Sicily.

Mt. Etna in the back ground.

No. 101. Architectural Piece.

No. 102. Henry Clay.

No. 103. Garrick in the Green Room.

Engraving from Hogarth's painting of the same size. No. 129 is explanatory, (key to it.)

No. 104. Duke of Cumberland.

(Cumberland of Culloden.)

No. 105. A Pilgrim.

No. 106. The Walk to Emmaus.

La Valiere's.

No. 107. Peter Weeping.

No. 108. Sherbert Seller's Sou,—showing his gains to his mother.

No. 109. Sherbert Seller.

Nos. 110—111. Architectural pieces in Venice.

No. 112. Christ bearing the Cross.

Copy of Weir, London, from an old master. Esteemed very highly by Col. Boyd.

No. 113. Unknown Portrait.

Sent from London by mistake for Col. Boyd's grandfather; called in his family Thaddeus of Warsaw, by Dance, an artist of Sir Joshua Reynold's school, 1772.

No. 114. Landscape.

No. 115. Cattle Piece.

Nos. 116—117. Scenes from Havre to Paris.
By Labba, a French Painter.

No. 118. Dog and Wolf.

No. 119. Italian Landscape.

No. 120. Scene on the Rhine.

No. 121. Fishing Party.

No. 122. Landscape.

No. 123. Landscape.

No. 124. Cupid mounted on a Sea Monster.

No. 125. Unknown.

No. 126. Bp. McIlvaine.

No. 127. Affection.

No. 128. Love.

No. 129. Garrick—key to 103.

No. 130. Portrait.

Supposed to be Kepler. Left by Mr. Chase.

No. 131. Hon. Frank Pierce, Ex-President U. S.

No. 132. General, (Brigadier.) Waldo.

No. 133. Thomas Fluker, Esq., Colonial Secretary, Province of Massachusetts Bay. Father of Mrs. General Knox.

By Copley.

No. 134. Mrs. Thomas Fluker.

No. 135. Hon. Silas Lee, of Wiscasset.

No. 136. Mrs. Silas Lee.